(Cover) † **Peristyle II,** 1966. Stainless steel, 10'high blades. Collection Morton D. May, St. Louis, Missouri (works marked † not in exhibition)

The Corcoran Gallery of Art, Washington, D.C.
September 30—November 20, 1966

George Rickey

Sixteen Years of Kinetic Sculpture

Introduction

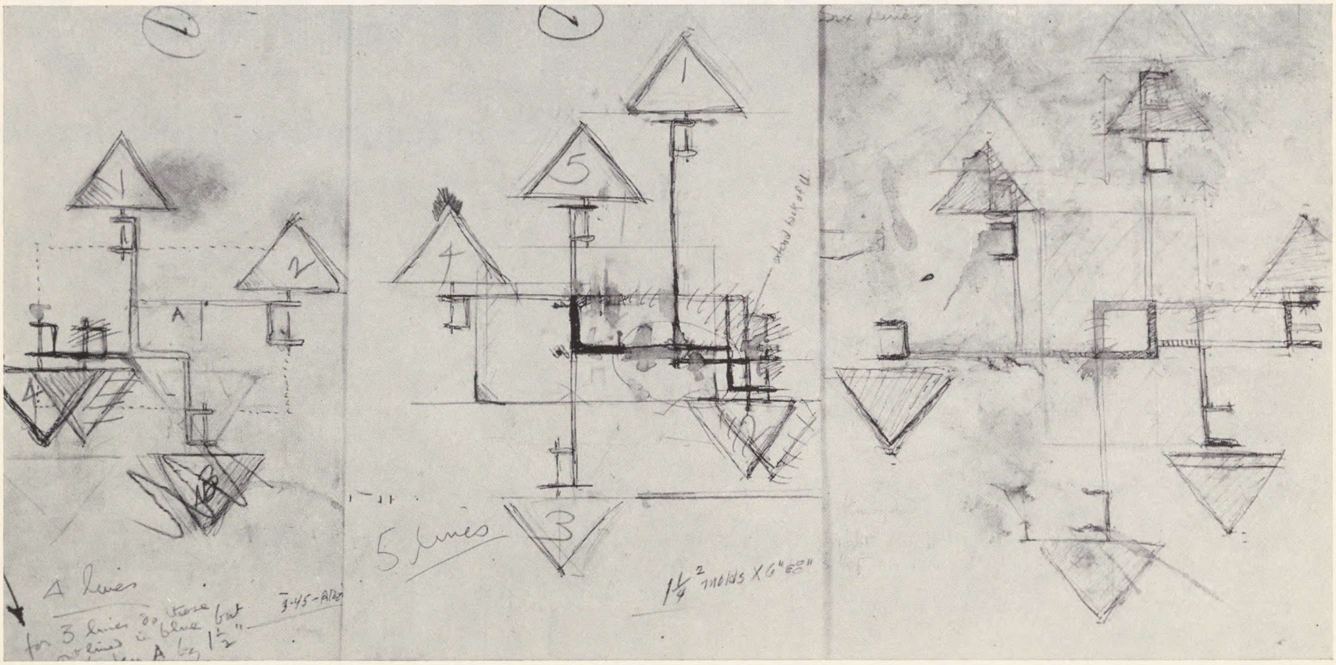
Natur und Kunst, sie scheinen sich zu fliehen,
Und haben sich, eh man es denkt, gefunden;
Der Widerwille ist auch mir verschwunden
Und beide scheinen gleich mich anzuziehen.

Wer Grosses will, muss sich zusammenraffen;
In der Beschränkung zeigt sich erst der Meister,
Und das Gesetz nur kann uns Freiheit geben.

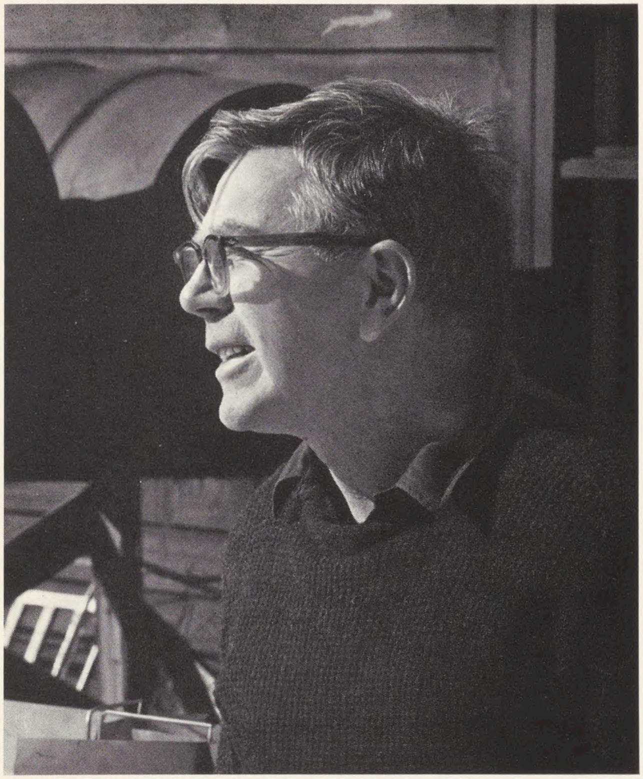
Nature, it seems, must always clash with Art,
And yet, before we know it, both are one;
I too have learned; their enmity is one,
Since each compels me, and in equal part.

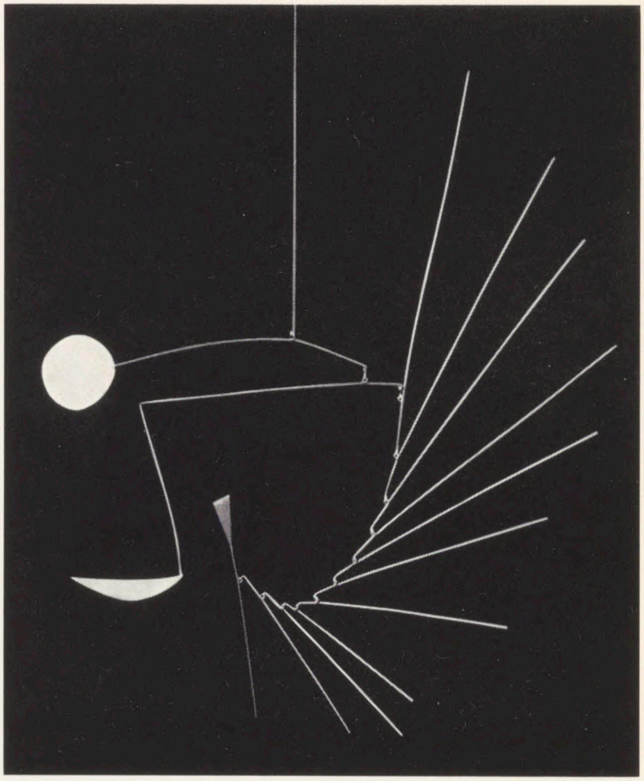
Who seeks great gain leaves easy gain behind,
None proves a master but by limitation
And only law can give us liberty.

Goethe, *translated by Michael Hamburger*.



Sun and Moon, 1951. Brass and stainless steel, 33″ high. Collection the artist.
◁ **Study for Peristyle—4, 5, 6 Lines,** 1964. Pencil, pen, crayon, 18″ × 36″.



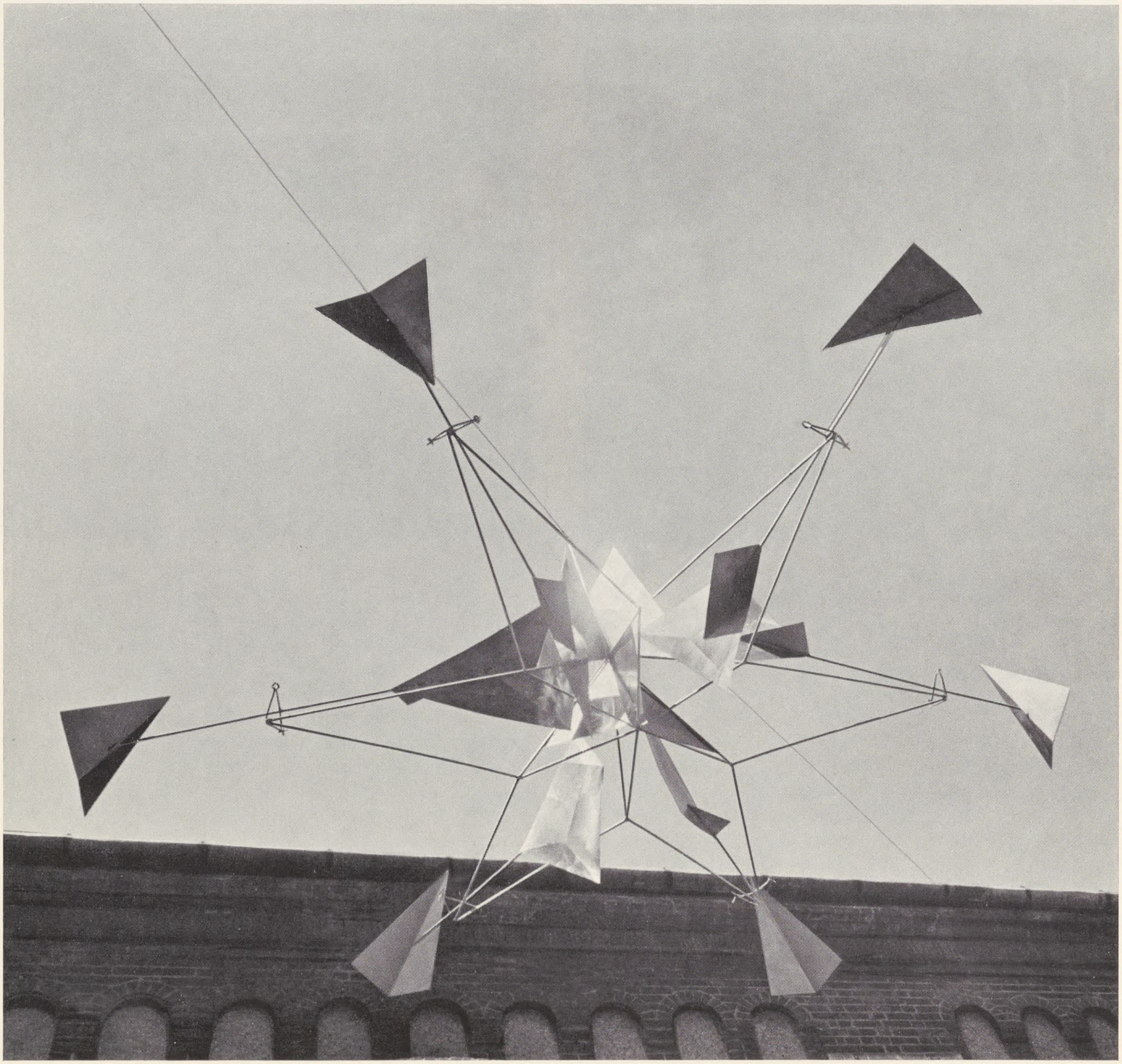


In the Berkeley symposium on kinetic sculpture held in conjunction with the first comprehensive exhibition of the Movement movement in this country, George Rickey clearly stood out as the artist most aware of his place in the continuous stream of art. His analytic and rational mind, and the controlled precision evident in his work, occupy a clearly definable place within the larger framework of twentieth century sculpture. His vertical *Lines*, his *Rotors* and *Cubes*, and his *Stars* may have precedents among ingenious weather vanes perched elegantly upon roof tops, but Rickey's constructions do far more than point the direction of the wind: they make us joyously aware of the movement of time. Boccioni, Duchamp, Gabo, Moholy, and Calder each had his important share in introducing time into human experience as a visual element. George Rickey, over the last fifteen years, has moved from making intricate mechanical contrivances related to the Constructivist tradition to his recent sculptural statements of monumental simplicity. His moving vertical blades, or *Lines* as he prefers to call them, attain that "... simplicity on the other side of complexity" which was the great achievement of Brancusi.

Unlike Brancusi, who began working as a carpenter when a boy and as a sculptor when a very young man, Rickey came to sculpture relatively late in life, after having tried his hand at many other pursuits. He was born in South Bend, Indiana in 1907, and in 1913 was taken to Scotland where he lived until 1930. Rickey's interest in machines, tools, mechanical devices seems to have been present from childhood: his father was a mechanical engineer and his grandfather had been a clockmaker. But when Rickey went up to Balliol College, Oxford, he read modern history. By 1928, however, he was also enrolled at the Ruskin School of Drawing.

After leaving Oxford, Rickey embarked on his *Wanderjahre*. He did not seem ready to settle down to any particular place or profession. He moved about, pursuing differing aims, testing different roles, searching for self-definition, having a good time. First he travelled in Germany, then he studied in Paris with the "...articulate and witty master, André Lhote". He practiced Cubist painting and at the Académie Moderne was "...baffled by Léger and charmed by Ozenfant". Then, from 1930 to 1933 he was back teaching at Groton, saving up enough money to return to

Etoile II, 1966. Stainless steel, copper, brass, 7′ 10½″ wide.



Paris where he lived from 1933 to 1934. Soon after that he found himself on the editorial staff of *Newsweek* in New York, sampling a career which he was tempted to pursue seriously, had not his deeper conviction that he must become an artist prevailed.

In 1937, Rickey was the first artist to receive a Carnegie artist-in-residence grant, at Olivet College, where his opposite number in literature was Ford Madox Ford. Olivet was a center of intellectual life during Rickey's two-year tenure, and he tells of an impressive roster of visitors who came and spent time there: Sherwood Anderson, Carl Sandburg, Gertrude Stein, Klaus Mann, and the founder of General Semantics, Alfred Korzybski. Rickey drew portraits of several of them. While at Olivet, he also painted a large panoramic fresco of Michigan "a little in the Mexican style", which was certainly the idiom of the time. (One wonders if it's still there.) In 1939, Rickey took his first trip to Mexico to study fresco technique at its modern source and returned there many times over the years. For a year he directed the Kalamazoo Institute of Arts and taught at Kalamazoo College and then, receiving another Carnegie grant, was artist-in-residence at Knox College in Galesburg, Illinois, after which he started the art department at Muhlenberg College in Allentown, Pennsylvania. Always, and now as much as ever, George Rickey thinks of himself as a teacher.

During the war, when he served in the Air Force, he made his first mobile sculpture, but upon his discharge he went back to school: being both a historian and an artist, he decided "...largely out of curiosity, to study art history in its purest *Kunstwissenschaft* form at the Institute of Fine Arts in New York". The pursuit of art history also tempted Rickey, and in a way he has followed it as a secondary occupation. His rational mind, his training, his interests, have enabled him to make important contributions to the history and criticism of modern art, particularly in his major fields of concern: Constructivism and kinetic sculpture. He is able to detach himself sufficiently from his personal interests as an artist to write objective criticism and, keeping up lively contact with colleagues even in remote places, has become the American chronicler of kinetic sculpture. One of the few Americans whose broad background and current contacts free him from the chauvinistic attitudes so prevalent in current criticism, Rickey has by this time published at least six important articles dealing with the developing phenomena of kinetic sculpture and his definitive book on painting and sculpture in the Constructivist tradition, *Constructivism and its Legacy*, is being published soon after this, his first major retrospective exhibition.

In 1946, however, after a year of art historical study, Rickey made his final decision to remain an artist. Almost forty, he felt the need for time to work and also for additional learning experiences. After a summer of studying etching with Mauricio Lasansky at the University of Iowa, he spent a year taking courses at Chicago's Institute of Design. When I first met Rickey there in 1949 I was struck by his clear precision and acuity of mind. I recall particularly his admiration for Buckminster Fuller, whose sense of rational structure had led to the formulation of a new cosmology in our time.

When I saw Rickey again in 1955 at his exhibition at the Kraushaar Gallery in New York, he had become a professor of design at Indiana University, but had also made tremendous strides in his art. I recall with pleasure a colorful array of precisely tooled moving objects, some of which resembled paintings by the artists whom he admired most—Mondrian, Klee, Lissitzky. Several of these machines had to be set in motion by the touch of the hand, while others would vibrate by the action of air currents. Objects titled *Little Machines of Unconceived Use* forecast a most recent development in sculpture: objects now referred to as "primary structures" in fact often resemble large geometric utensils of "unconceived use".

While the Kraushaar Gallery show of 1955 was Rickey's first one-man sculpture show in New York, he had begun making articulated moving structures of wires as early as 1949 and then began to use pieces of window glass which he cut in curving shapes and painted in bright colors before mounting. In 1950 these early glass mobiles were exhibited in Louisville and Chicago. To the Metropolitan Museum's *New Sculpture* show of 1951, Rickey sent his *Square and Catenary*, a hanging piece made of steel wire and plastic. With its clear definition of lines and the order of its random movement, this important piece shows Rickey's adherence to the Constructivist tradition and forecasts simultaneously his future work. It was one of the first important kinetic sculptures made by an American—or a European, for that matter—of the post-Calder generation.

Unlike Calder, however, Rickey was from the very beginning more concerned with the organization of movement itself than with the shapes of the moving parts, and his forms appear more mechanical than the well-known free-form kidney shapes favoured by Calder. While Calder's organic shapes suspended from wires approximate nature, Rickey set out to investigate the behavior of movement itself. As early as 1953 in the exhibition catalogue for his first one-man sculpture show, held at the John Herron Art Museum in Indianapolis, he wrote:

> "Man loves what lives and moves and renews its being, and loves to make such things if he can—whether with a green thumb or a pair of pliers. If one makes a moving thing, one is always surprised, no matter how preconceived the design, at the movement itself. It seems to have come from elsewhere—the planting or the pliers have only made the arrival possible."

In the fifties Rickey's work grew more complex as he investigated different principles of movement in addition to suspending and balancing objects on a chain. Of particular importance were—and are—his experiments based on the mechanical principles of the pivot and the pendulum. In his autobiographical essay, published in *Art and Artist* by the University of California Press in 1956, Rickey describes his *Flag Waving Machine* as "...exploring the possibilities of a series of concentric pivoted rings in which the outer circle turns on a vertical axis and is slightly unbalanced... The motion which tilting initiates in the outer one is transmitted to the inner rings. They respond at random and often at higher speed than the outer ring." The *Flag Waving Machines* are less amusing as parodies than they are effective as explorations of complex relationships of movement. As such, these space churners have continued to occupy Rickey's interest and now, greatly enlarged, exert the concomitant difference in effect upon the viewer.

Scale, which is usually a matter of great importance in art, has additional ramifications in kinetic sculpture, because an increase in size alters the time-span: the speed of a pendulum is in reverse proportion to its length. Rickey, who is thoroughly familiar with the principles of mechanics, makes use of these technical means. The rational style of his machines is based on, but is by no means exhausted by, their mechanical possibilities and limitations.

By 1959, at the time of his second show at Kraushaar's, many of Rickey's pieces were still in polychrome, some were still moved by hand, and a critic justifiably admired their engineering, especially in one work in which "a number of different motions take place simultaneously... a series of parallel, centrally attached stainless steel shapes seesawing slowly back and forth, with no piece even at the same level as another..."

It was just about this time that Rickey made important changes in his life. He gave up his administrative duties as chairman of the art department at Newcomb College of Tulane University, and a few years later resigned his position there. He had bought an old farmhouse in East Chatham, New York, and converted the barn into a marvelous studio set at the foot of a wooded hill in the Berkshires. It was then that his work became severely simplified. His complex machines were pared down, color disappearing, as the former painter turned entirely to sculpture in motion.

For a few years after his move to the Berkshires some of his delicately balanced machines seemed to resemble flowers and plants, and he gave them names like *Tree, Vine, Long Stem, Bouquet,* or *Sedge*. But slowly these figurative resemblances were also eliminated, as he turned increasingly toward basic geometric shapes—triangles, rectangles, squares, cubes, circles—which move gracefully in a simple pendulum motion. At times he also uses a multitude of elements—revolving squares or rotors too numerous to count—which form large undulating metal planes, planes that weave back and forth and whose particles reflect the sun as they oscillate in space and measure time.

Although Rickey used rigid lines—individually and in bunches—all through the fifties, it was in 1961 that he began exploring the movement of vertical oscillating intersecting blades. The first of these important constructions, the *Sedge,* now at Dartmouth College, is counterbalanced by a group of heavy planar elements. Soon he began to eliminate these planar elements by placing the necessary counterweights into a hollow spar inside the stainless steel line itself, thus achieving the most elegant long swinging blades, which cut across each other in random motion. These objects are constructed with extraordinary craftsmanship and care.

I recall one particular instance: supervising the installation of the American sculpture I had selected for the Battersea Park exhibition in London, I found that the workmen, disgusted with some of our entries in the junk sculpture category, were suddenly reconciled and then filled with admiration when they saw the superb engineering of Rickey's entry, *Summer III*. They enjoyed placing the lead counterweights into their spars below the bearing and were delighted when the perfect balance was achieved just as the artist had designed it. Once installed on its low rise in the park, it withstood the English winds, although at times it was literally whipped into violent motion.

Rickey has recently made a series of variations on the *Line* theme, exploiting some of its many possibilities. The hanging piece which was commissioned for the Kunsthalle in Hamburg consists of twenty-four contrapuntally swinging lines, both vertical and horizontal, the longest of which are six feet. But for the *Documenta III* exhibition in Kassel in 1964, he constructed a truly monumental work, *Two Lines*, which is 35 feet high.

Installed in the place of honor in front of the Orangerie, this bold and austere work commanded its expansive space there as it now imparts the magic of motion to the upper sculpture terrace of the Museum of Modern Art. His subsequent exhibition at the Staempfli Gallery, October 1964, showed the development of an extensive counterpoint with this austere "*line*" theme. Discussing his own work in *Arts Yearbook* of 1965, Rickey explains: "I have worked for several years with the simple movement of straight lines, as they cut each other, slice the intervening space, and divide time, responding to the gentlest air currents".

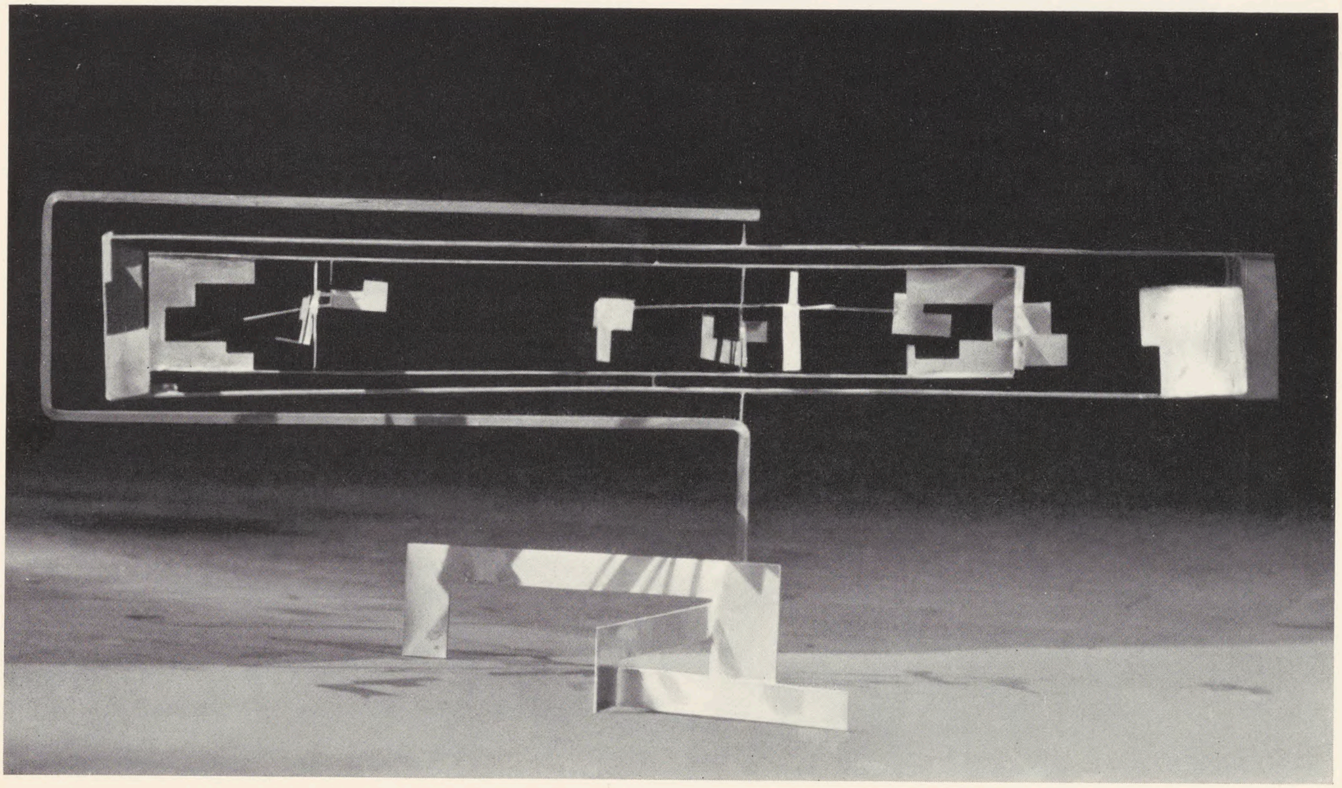
Indeed, Rickey's sculptures deal with the nature of duration. The traditional three-dimensional unity of reality is no longer our sole mode of comprehending the forces of nature; Paul Klee spoke of space as a temporal concept. Also from the very beginning of the century artists became highly conscious of the dynamic aspect of visual elements and as early as 1902 Henry van de Velde saw the line as "a force which is active like all elemental forces". Ten years later, the Futurists introduced "lines of force" into their painting. In Rickey's sculpture however, linear movement is no longer potential—it is kinetic, it is palpable movement realized in time, and time is as much an element for this artist as is space or shape.

Rickey's sculptures not only measure time but also evince light: their stainless steel surfaces are bright on a sunny day, dull when the light is somber. Moving randomly with currents of air, reflecting the light of the day, these pieces are analogies to natures own living forms. Rickey wrote: "Though I do not imitate nature I am aware of resemblances. If my sculptures sometimes look like plants or clouds or waves of the sea, it is because they respond to the same laws of motion and follow the same mechanical principles".

The analogy of Rickeys's sculptures to nature, however, is so striking precisely because of their contrast. While these vertical lines, or the horizontal "clouds" and "stars" resemble trees and the sky in their movement, they are hard, they are not organic, they are made of bright steel, they are precisely engineered, they are the result of analytical thought. Produced by the constructive thought and intuitive temperament of a unique artist, they are machines which emulate the spirit of nature, but express man's ability to define motion in space.

Peter Selz

Little Machine of Unconceived Use, 1953. Brass and steel, painted, 23″ wide. Collection the artist.



From writings by the artist:

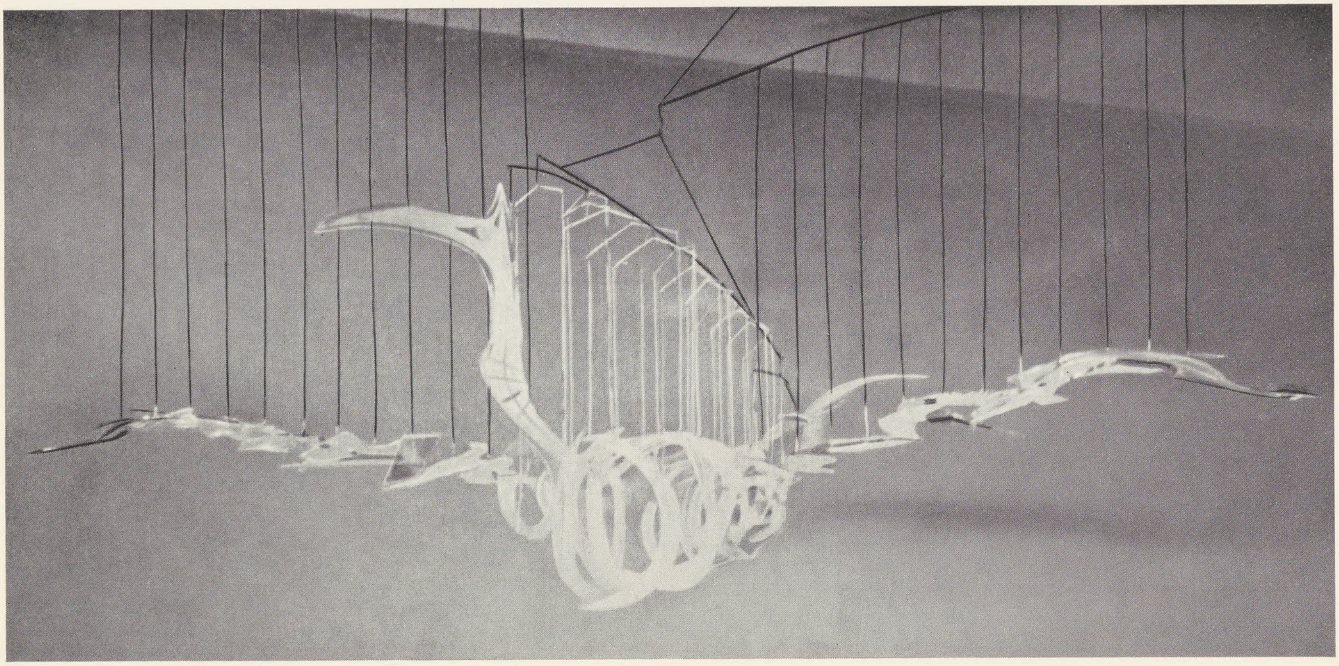
"Nature" is usually thought of by artists as the appearance to the eye of objects in the environment... For the kinetic artist, too, nature is omnipresent and is always nudging his elbow. For him it is source-book, example, competition, analogy, tyrant, seducer, and also inexorable adversary. Nature has offered to the artist's eye landscape, figure, still life – and also geometry, light, intervening space (shallow or deep) – all well understood since the fifteenth century, and all fundamentally static. But nature is also "natural laws": gravity, Newton's laws of motion, the traffic laws of topology, the laws permitting the motion of a ship or the trembling of the earth, or the laws controlling the physiology and psychology of vision... It is not in the imitation of appearance that kinetic art is served by "nature" but in recognition of its laws, awareness of analogies, and response to the vast repertory of movement in the environment.

I see no reason why analytical thought and rational systems need endanger an artist's work, nor do I mind temperament if the show of it is not made the purpose. There is a bloom of temperament in Malevich and Albers just as there is a core of reason in Van Gogh and Klee... I should be happy to make an art as dull as Poussin, as conventional as Duccio, as neutral as Maillol, and as mechanical as a flying buttress of Chartres or the pavement of the Campidoglio...

A further extension of Constructivist thought in the last decade, which appears sporadically and by implication in the New Tendency, and more consciously elsewhere, is a resort to nature, but with a difference... The revelations of science are available to artists as to other men. Its laws, discoveries, and devices are part of the Nature art may feed on...

These artists have created new space in and around the object, which itself exhibits new kinds of surface; they exploit the peculiarities of the human optical system itself, instead of that system's record of the world outside; they use randomness, indeterminacy, exact repetition and self-perpetuating diversity as expressive means; they divide a surface into minute autonomous particles and render infinitesimal differences as active

† **Phoenix,** 1950. Glass and polychrome, 5′ wide. Destroyed.
† **Square and Catenary,** 1950. Steel and plexiglas, 24″ wide. Destroyed. ▷
† **Summer III,** 1963. Stainless steel, 13′ high. The Joseph H. Hirshhorn Collection. ▷▷



contrasts; while neither mathematical nor scientific, they borrow the material (not the method) of mathematics and science and set them up as "found objects" in contexts of their own making.

Experiment is not art. Discovery and invention are that and no more. Newness is irrelevant to art, in which there is change but not much evidence of progress. Much great art is impure; the impurities, like trace elements in soil, strengthen it.

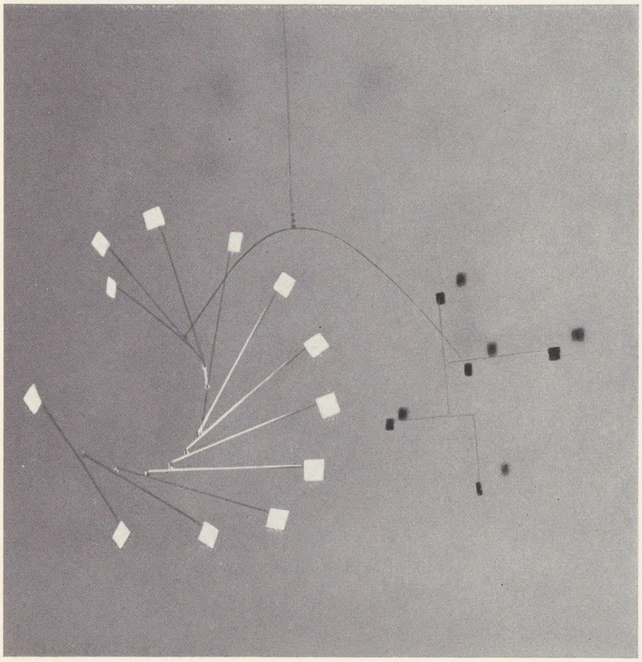
Depersonalization is, after all, but another form of the piety of Fra Angelico.

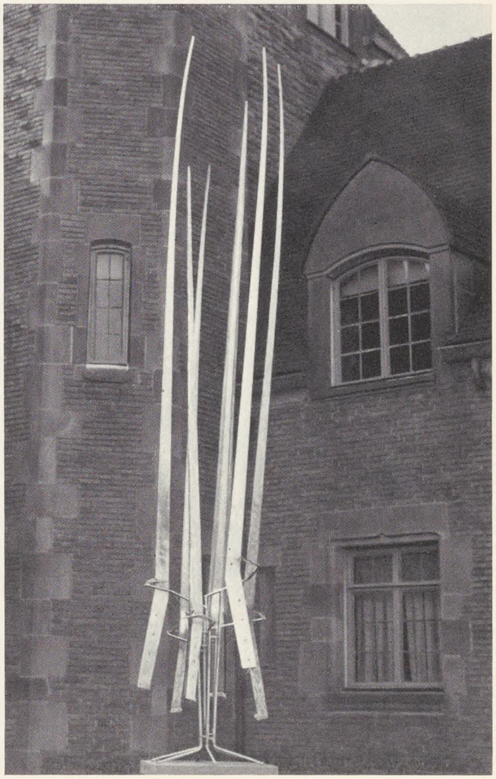
Some of the lines have been large—the tallest so far about thirty-five feet high—not simply to be big, but rather to develop the movement. With change of scale movement changes its character because the time-spans change and velocities decrease. Double the length of a pendulum and you halve its swinging time. A larger piece is a different piece.

Though I have not yet exhausted the fugal development of these lines, I am beginning to work also with planes, which, of course, turn out very differently.

I had, a dozen years ago, begun to be interested in the translation of oscillating movement into rotation and had already made several pieces involving this before my 1955 New York exhibition. These combined the simple and the complex. If they sometimes seemed to resemble flowers it was incidental; they were made as machines. If the counterweights were pieces of amethyst or beryl that, too, was incidental; I needed counterweights and felt free to use either rock or metal.

From: Kepes, Gyorgy, *The Nature and Art of Motion,* Braziller, 1965, "Morphology of Movement"; *Contemporary Sculpture,* Arts Yearbook 8, "The Metier", 1965; Introduction for *Directions in Kinetic Sculpture,* University of California, Berkeley, 1966; *Constructivism and Its Legacy,* Braziller, New York, to appear Spring, 1967; *Christian Science Monitor,* "The artist on his work–12", March 23, 1966.

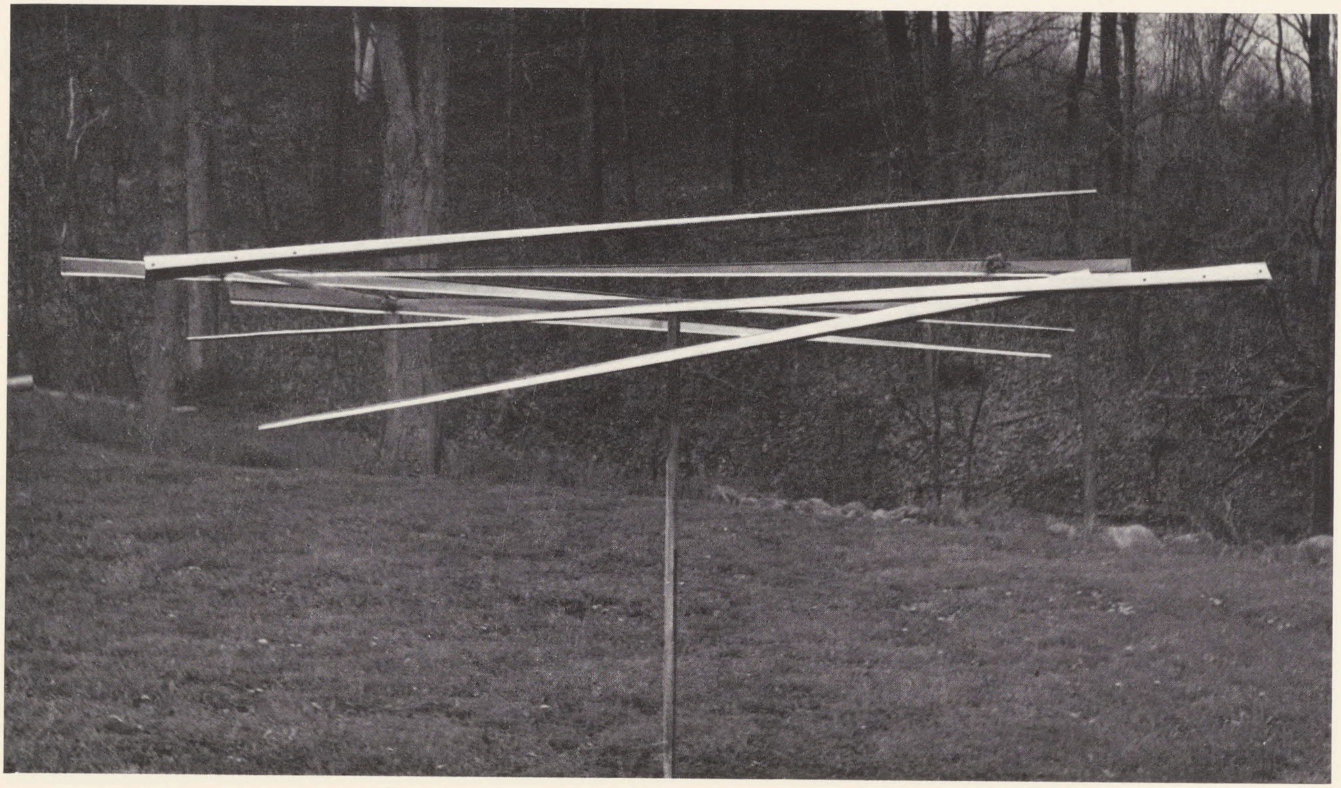




Writings by the artist

Article on artists-in-residence, *Bulletin of Association of American Colleges,* Fall, 1937.
"Artists in the Community", *Art Education Today,* 1942.
Unpublished article written for the Carnegie Corporation, 100-page survey of the history and accomplishments of artists residing in American colleges, 1942.
Critical articles in *Denver Post* and *Rocky Mountain News,* 1943–45.
"Mobility of Americans", *Les Temps Modernes,* Paris, Fall, 1946.
"Arts Program of Association of American Colleges", *College Art Journal,* 1947.
Illustrations for *The Beggar and Other Stories* by Anton Chekov, Rodale Press, 1949.
"The Intramural Artist", *College Art Journal,* 1950.
Book Review of *Art Structure* by Henry N. Rasmusen, *College Art Journal,* Fall, 1950.
Regional editor of *College Art Journal,* Fall, 1952.
"Training of the Artist in Colleges and Art Schools, *College Art Journal,* Fall, 1953.
"Kinetic Sculpture", *Art and Artist,* University of California Press, Spring, 1956.
"Scratch an Engineer and...", *Columbia University School of Engineering Bulletin,* Spring, 1958 (presented as a lecture at Arden House, Fall, 1957).
"The Kinetic International", *ARTS,* September 1961.
"Kinetic Art—A Summary", *The Louisiana-Revy,* The Louisiana Museum, Copenhagen, September, 1961.
"Prices at Pittsburgh", *College Art Journal,* Summer, 1962.
"Calder in London", *ARTS,* September, 1962.
"The New Tendency", *Art Journal,* Summer, 1964.
"The Morphology of Movement", chapter in *The Nature and Art of Motion,* by Gyorgy Kepes, Braziller, 1965.
"Observations and Reflections 1964", written for *ARTS Yearbook.* Appeared as "The Métier", *ARTS Yearbook 8—Contemporary Sculpture,* December, 1965.
"Scandale de Succés", *Art International,* May, 1965.
"Kinesis Continued", *Art in America,* December, 1965.
"The Artist on his work—12", *The Christian Science Monitor,* March 23, 1966.
Introduction to catalogue *Directions in Kinetic Sculpture,* The University of California, Berkeley, 1966.
In preparation:
Constructivism and Its Legacy, to be published by Braziller, New York, Spring, 1967.

Six Lines in a T, 1965–66. Stainless steel, 6′ 8″ high, 11″ wide.

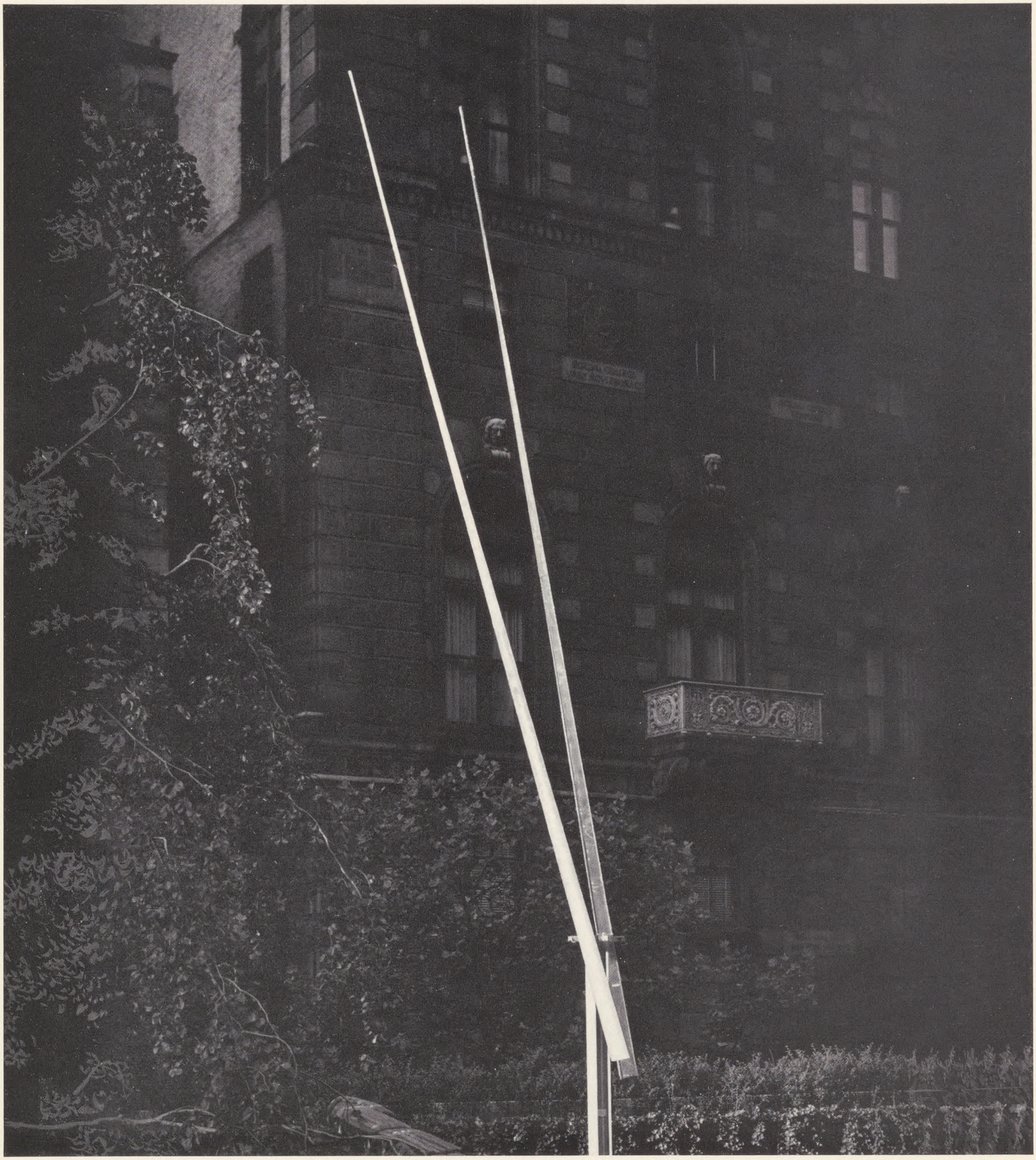


Chronology

1907	Born in South Bend, Indiana.
1913	Parents moved family to Scotland.
1921–26	Attended Trinity College, Glenalmond, Scotland.
1926–29	Attended Balliol College, Oxford; received B.A. in Modern History; M.A., 1941.
1928–29	Studied at Ruskin School of Drawing, Oxford.
1928, 1930, 1934	Traveled in Germany.
1929–30	Studied at Académie André Lhote and Académie Moderne, Paris.
1930–33	Instructor, History Department, Groton School, Groton, Mass.
1933–34	Lived in Paris.
1934–37	Lived in New York.
1936	Editorial Department, Newsweek Magazine.
1937–39	Artist in Residence, Olivet College, Olivet, Michigan (on a Carnegie Grant).
1939–40	Director, Kalamazoo Institute of Arts, Kalamazoo, Michigan; Faculty member, Art Department, Kalamazoo College.
1939, 1940, 1951, 1959	Traveled in Mexico.
1940–41	Artist in Residence, Knox College, Galesburg, Illinois (on a Carnegie Grant).
1941	Organized the Art Department at Muhlenberg College, Allentown, Pennsylvania.
1942–45	Military service, U.S. Air Corps.
1945	Made first mobile while in service.
1945–46	Graduate study in art history, Institute of Fine Arts, New York University.
1946–48	Continuation of Chairmanship at Muhlenberg College.
1947	Married Edith Leighton.
	Studied etching under Mauricio Lasansky, State University of Iowa, Iowa City.
1948	Taught at University of Washington, Seattle.
1948–49	Studied at Institute of Design, Chicago.
1949, 1957, 1961	Traveled in Europe; yearly visits thereafter.
1949–55	Associate Professor, Fine Arts Department, Indiana University, Bloomington.
1949	First kinetic works, in glass.
1955–61	Professor of Art, Newcomb College, Tulane University, New Orleans, Chairman of Department 1955–59.
1960	Commission for Union Carbide Building, Toronto.
	Taught at University of California, Santa Barbara.
	Moved to East Chatham, New York, where he still lives.
	Received Guggenheim Fellowship (renewed 1961).
1961–66	Professor of Art, School of Architecture, Rensselaer Polytechnic Institute, Troy, New York.
1962	Commission for the Joseph H. Hirshhorn Collection, New York.
1963	Commission for Kunsthalle, Hamburg, Germany.
1964	Invited to exhibit three large pieces at Documenta III, Kassel, Germany.
	Commission for Westland Center, Detroit, Michigan.
1965	Commission for Lytton Savings and Loan Association, Oakland, California.
	Commission for Kröller-Müller Museum, Otterlo, Netherlands.
1966	Visiting artist Dartmouth College.
	Commission for State Employment Building, Albany, New York.

One-man Exhibitions, selected list

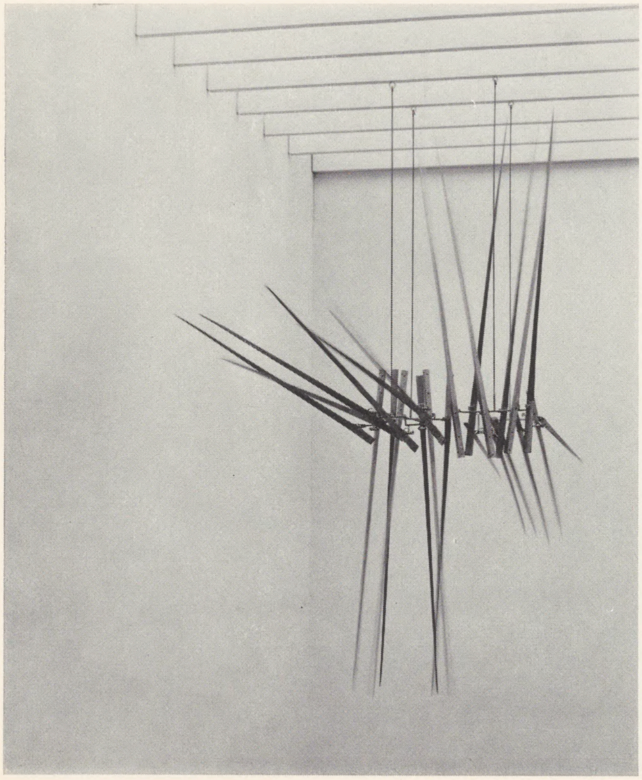
1933	Caz-Delbo Gallery, New York.
1935, 1943, 1945, 1948	Denver Art Museum.
1950	Associated American Artists, Chicago (two-man exhibition with Reginald Neal – showed kinetic sculptures in glass).
1953	John Herron Art Museum, Indianapolis (first one-man sculpture exhibition).
1955, 1959, 1961	Kraushaar Gallery, New York.
1956	Isaac Delgado Museum of Art, New Orleans.
1957	Amerika Haus, Hamburg, Germany.
1960	Santa Barbara Museum of Art.
1961	Museum of Art, University of Oklahoma, Norman.
1962	Primus-Stuart Galleries, Los Angeles.
	Galerie Springer, Berlin; Kunstverein, Düsseldorf; Kunstverein, Hamburg.
1963	Williams College Museum of Art, Williamstown, Massachusetts.
	Rush Rhees Fine Arts Center, University of Rochester.
	Hopkins Center Art Galleries, Dartmouth College.
1964	Institute of Contemporary Art, Boston.
	David Stuart Gallery, Los Angeles.
	Staempfli Gallery, New York.

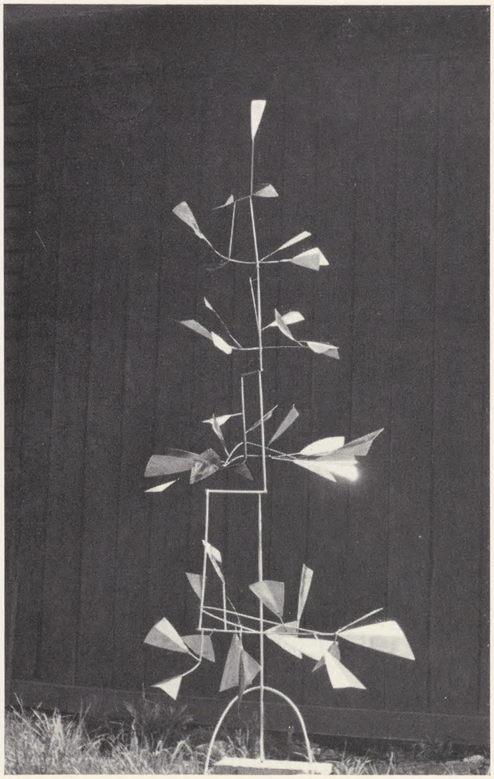


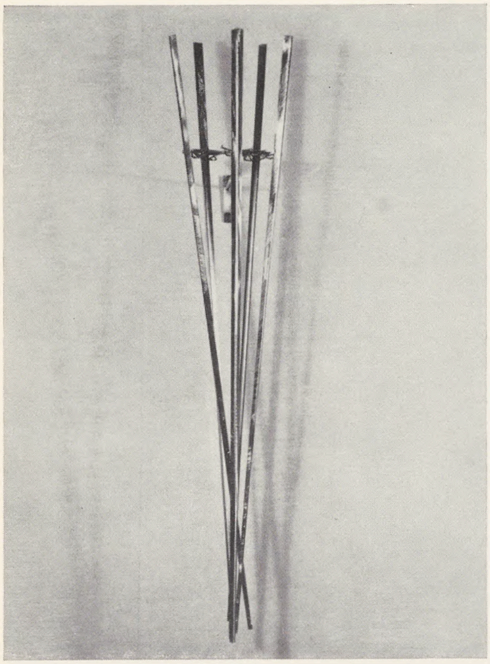
Important group shows

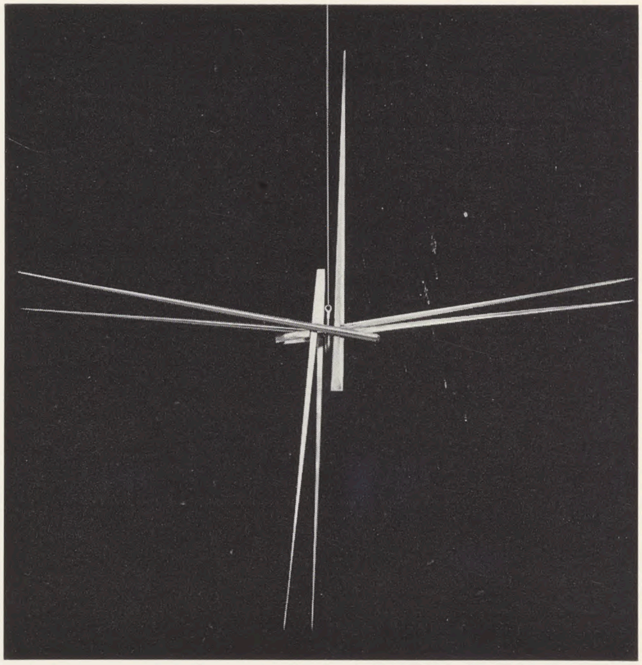
1951	*American Sculpture,* Metropolitan Museum, New York.
1952	Whitney Museum Annual (also 1953, 1964). Pennsylvania Academy (also 1954, 1966).
1954	Exhibition Momentum, Chicago (also 1955).
1957	*The Sphere of Mondrian*, Institute of Contemporary Art, Houston.
1958–60	*The New Landscape in Art and Science,* American Federation of Art
1959	*Recent Sculpture USA,* Museum of Modern Art, New York.
1961	*Bewogen Beweging,* Amsterdam, Stockholm, and Copenhagen.
1963	*Sculpture In The Open Air,* Battersea Park, London.
1964	*On The Move,* Howard Wise Gallery, New York. *Documenta III,* Kassel.
1965	*Art Today: Kinetic and Optic,* Albright-Knox Art Gallery, Buffalo. *Kinetic Art,* Arts Club, Chicago. *Licht und Bewegung,* Kunsthalle, Bern; Palais des Beaux-Arts, Brussels; Kunstverein, Düsseldorf. *Nul,* Stedelijk Museum, Amsterdam. *Mouvement 2,* Galerie Denise René, Paris. *U.S. Sculpture of the Twentieth Century,* Musée Rodin, Paris; Haus der Kunst, Berlin; Kunsthalle Baden-Baden. *St. Louis Bicentennial Sculpture Exhibition.* *Art and Movement,* Tel Aviv Museum. *Directions in Kinetic Sculpture,* The University Art Museum, Berkeley, California.
1966	*Kinetic Currents,* San Francisco Museum of Art. *Outdoor Sculpture*, Park Sonsbeek, Arnhem, Netherlands. *Seven Decades — Cross Currents in Modern Art, 1895–1965, New York.* *Art of the United States,* Whitney Museum, New York.

◁ † **Two Lines—Temporal I,** 1964. Stainless steel, 35′ 2$^{3}/_{8}$″ high. The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund.
† **Twenty-Four Lines,** 1963. Stainless steel, 9′ high. Collection Kunsthalle Hamburg, Germany.
† **Vine II,** 1962. Stainless steel, 8½′ high. Collection the artist (on loan to U.S. Embassy, Mexico City).

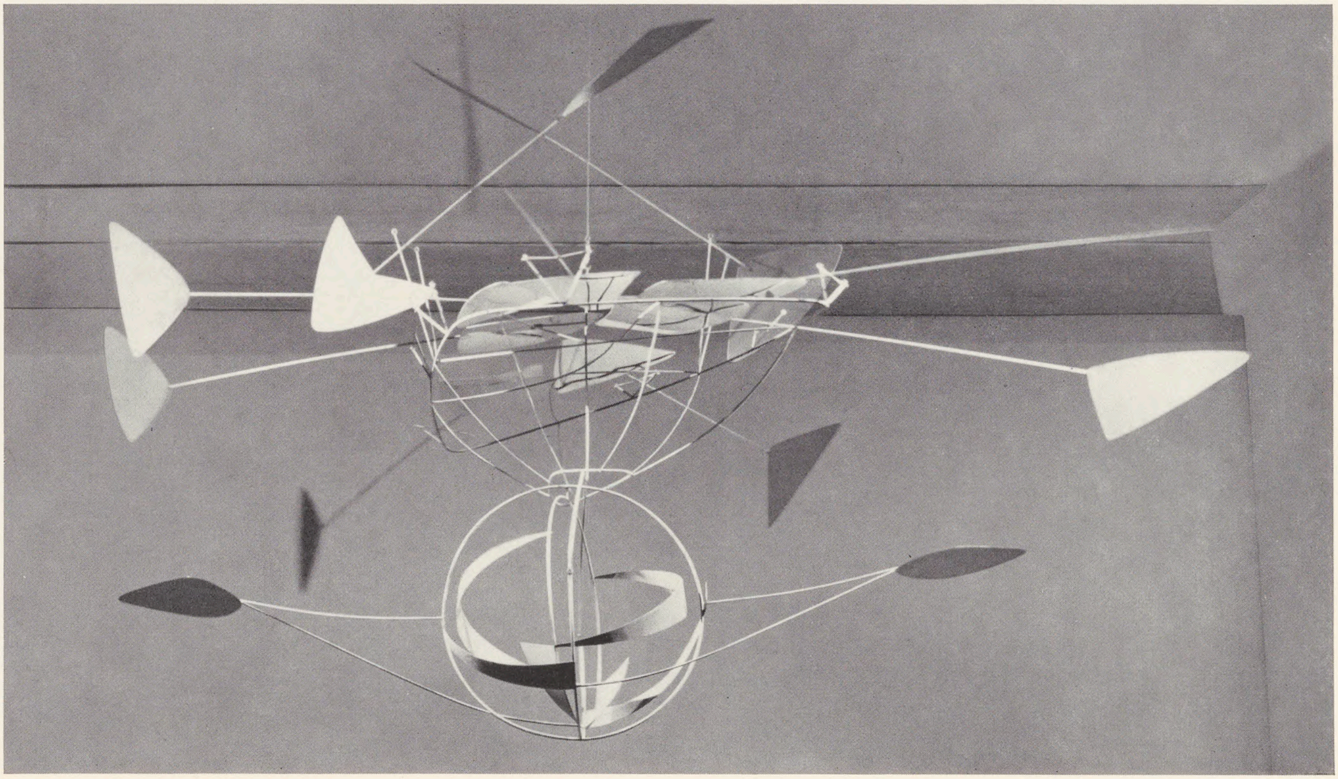




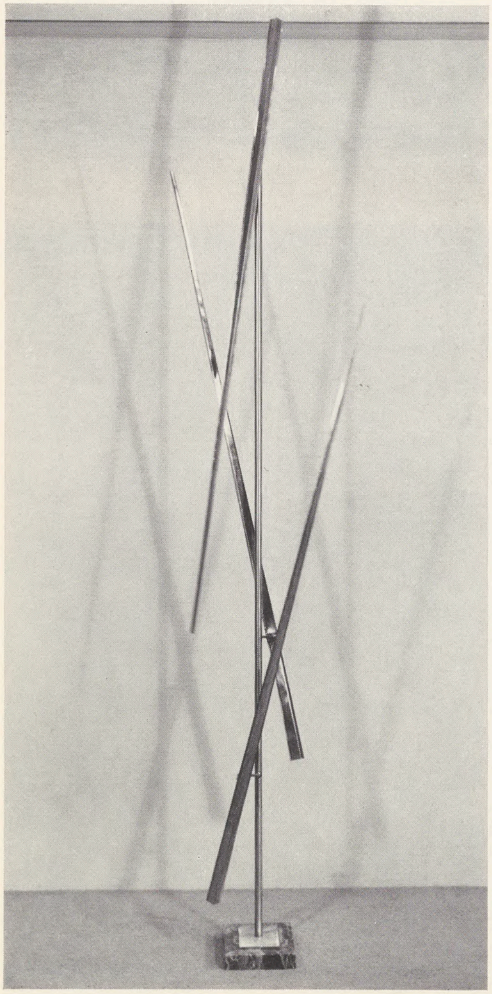


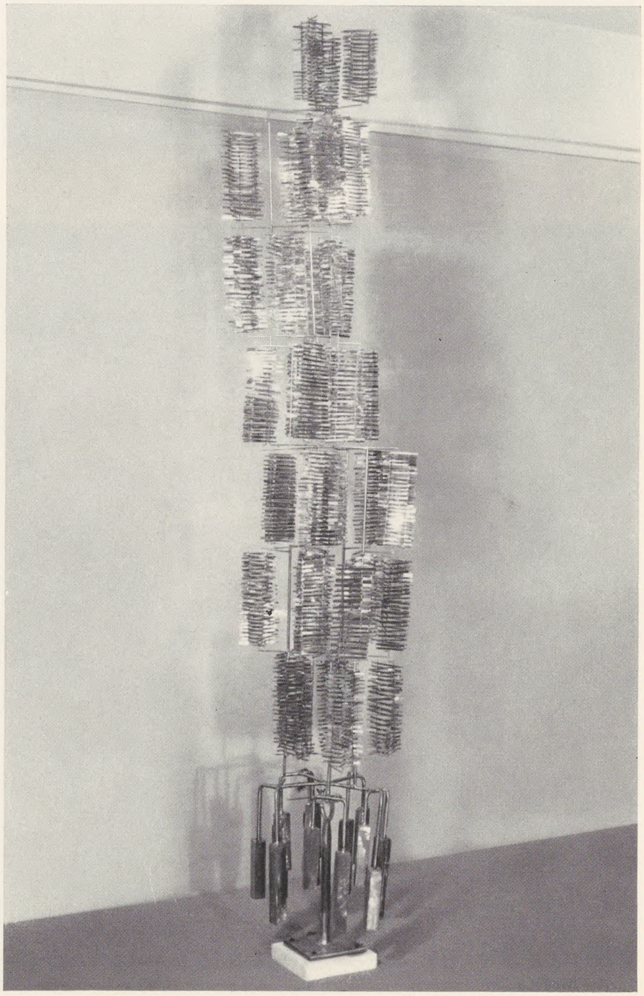


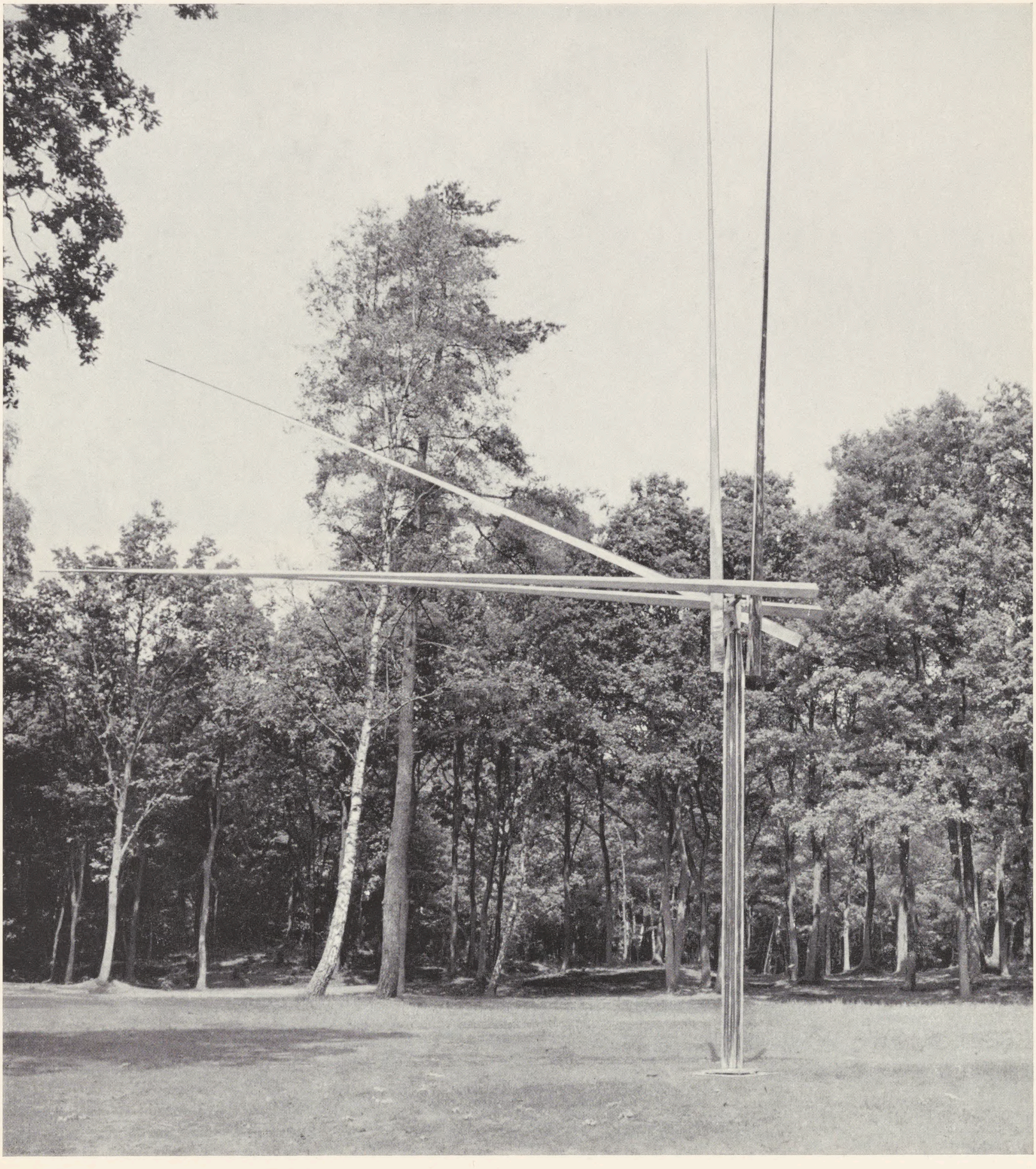
◁◁ **Inverted Column,** 1966. Stainless steel, 36″ high. Collection Mrs. Harry Lynde Bradley, Milwaukee, Wisconsin.
◁ **Eight Lines,** 1963–64. Stainless steel, 50″ high. Collection Mr. and Mrs. Lawrence Bloedel, Williamstown, Massachusetts.
◁ **Nuages II,** 1962. Stainless steel, copper, brass, 14′ long × 6′ wide. Collection Mr. and Mrs. Taft Schreiber, Beverly Hills, California.
Seesaw and Carousel, 1955. Stainless steel and polychrome, 10′ wide. The Baltimore Museum of Art, Baltimore, Maryland.



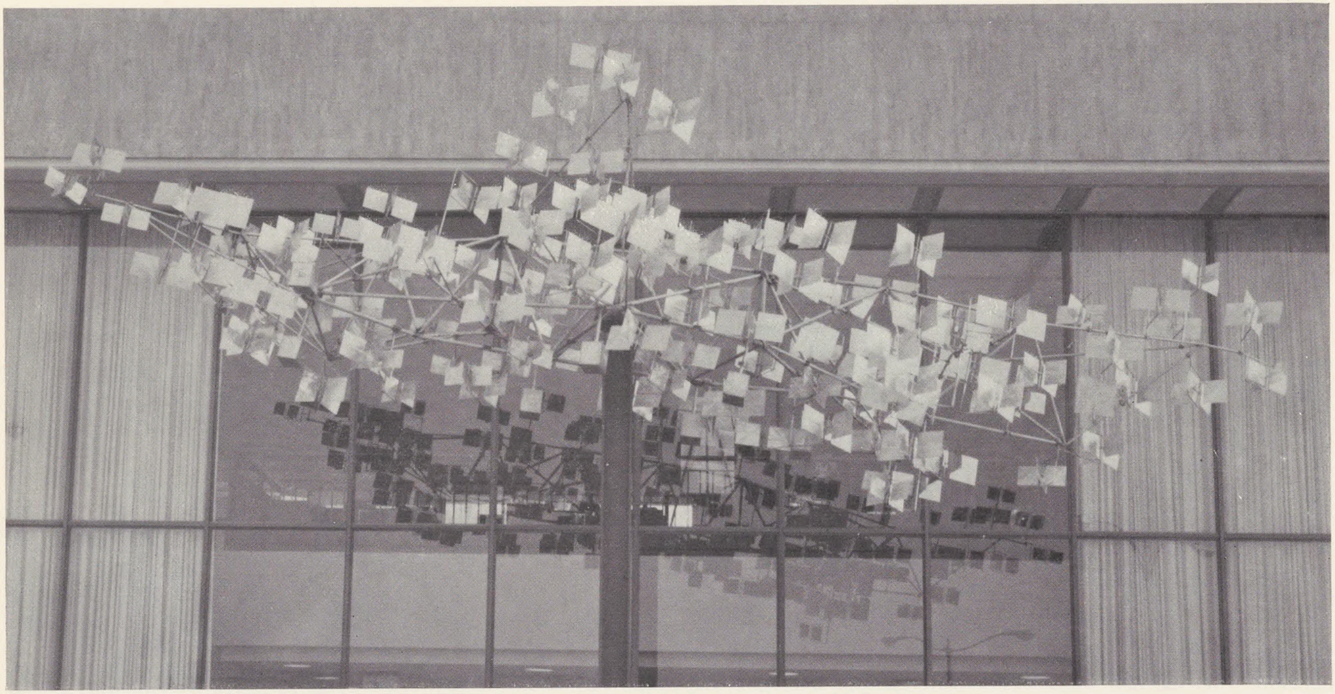
Two Up, One Down—Contrapuntal, 1966. Stainless steel, 7′ 2″ high. Collection Mr. and Mrs. Bruce B. Dayton, Minneapolis, Minnesota.
Lumina, 1964. Stainless steel, 8′ high.
† **Two Vertical, Three Horizontal Lines,** 1966. Stainless steel, 33′ high. Rijksmuseum Kröller-Müller, Otterlo, Netherlands. ▷



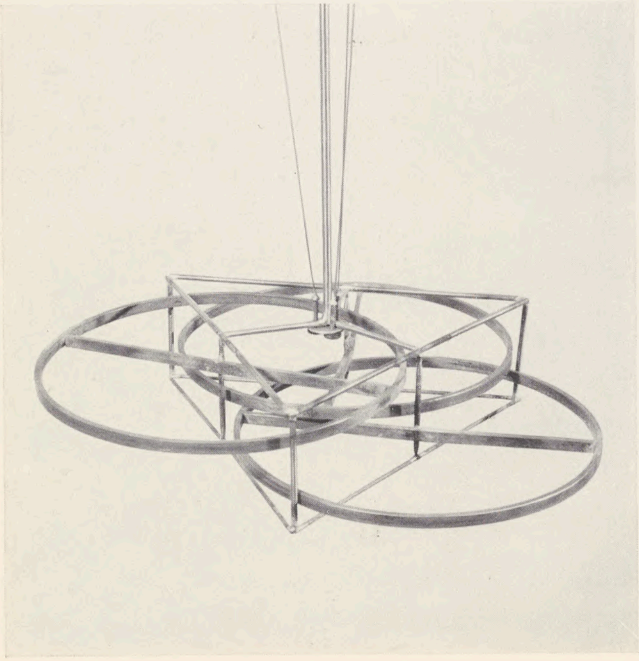


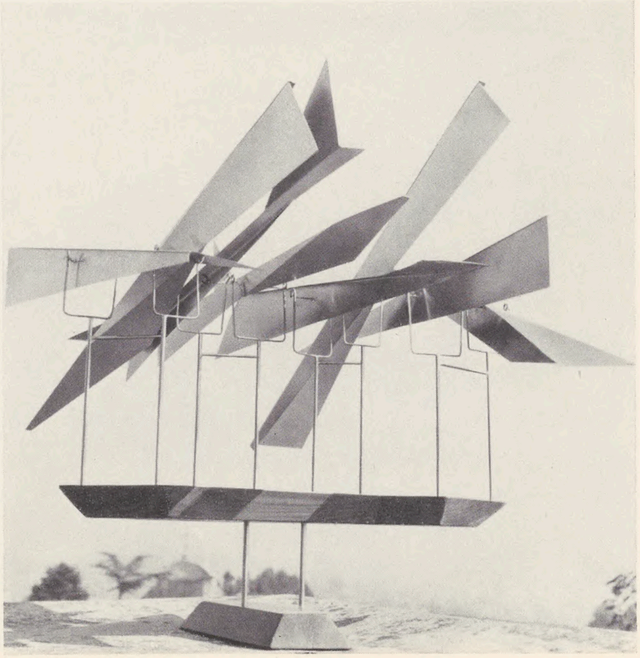


† **Crucifera IV,** 1965. Stainless steel, 32′ wide. Collection Lytton Savings and Loan Association, Oakland, California.

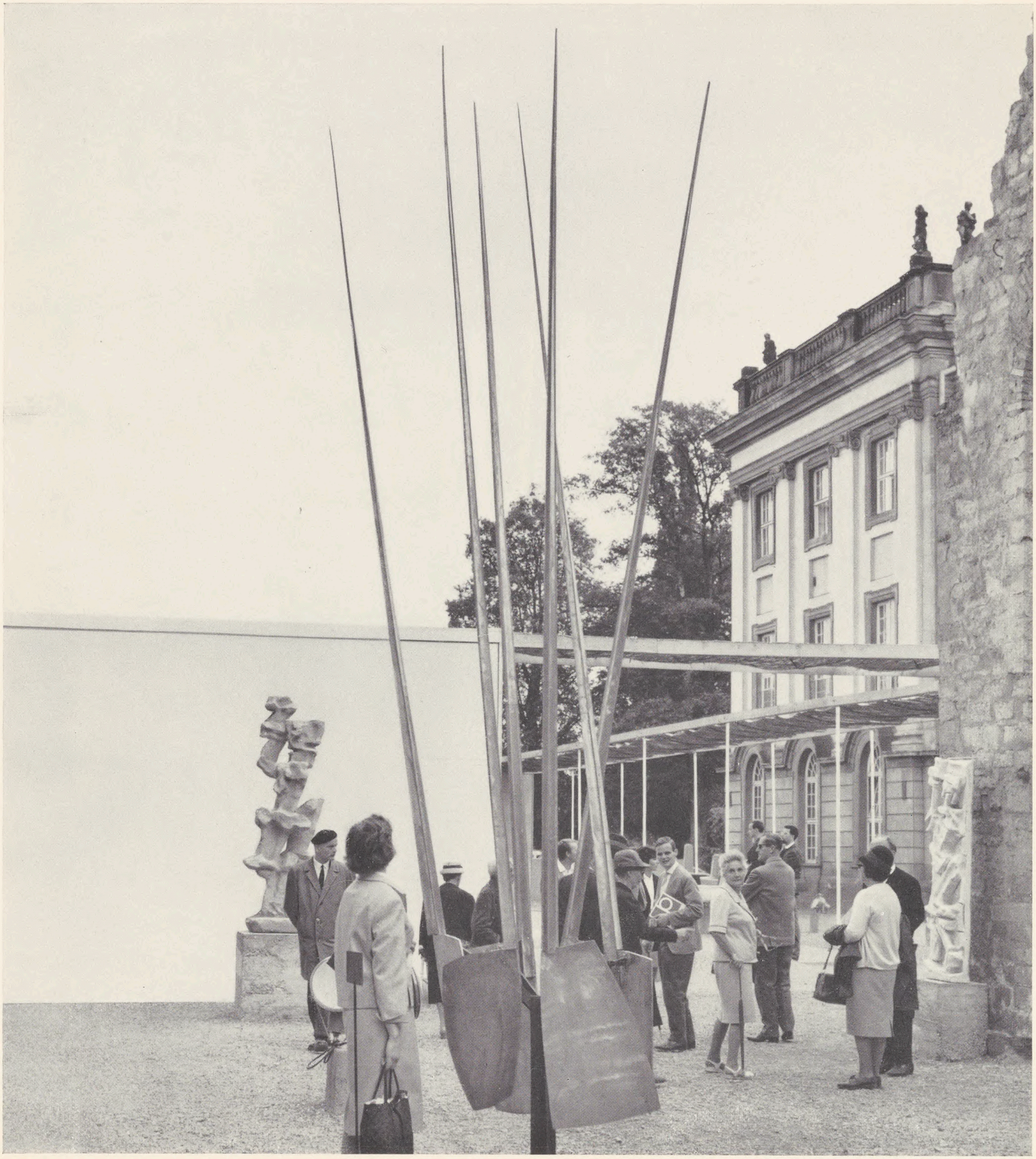


Triads, 1958. Stainless steel, brass, 54″ high. (detail)
Wave II, 1956–57. Stainless steel and walnut, 24″ wide × 22″ high. Collection the artist.





Sedge IV, 1964. Stainless steel, 18′ high. Collection Mr. and Mrs. Irving Castle, New London, Connecticut (shown installed at Documenta III, Kassel, Germany, 1964).



36. **Column VI,** 1965. Stainless steel, 34″ high. Collection Mr. Henry H. Hecht, Jr., Washington, D.C.

37. **Space Churn,** 1965. Stainless steel, 24″ high. Collection Philip Rickey.

38. **Rotors and Tourmaline II,** 1965. Stainless steel, 12″ high. Collection Mr. and Mrs. Robert H. Levi, Lutherville, Maryland.

39. **Six Lines in a T,** 1965–66. Stainless steel, 6′ 8″ high, 11′ wide*.

40. **Two Up, One Down I,** 1965–66. Stainless steel, 8′ 4″ high.

41. **Two Vertical, Three Horizontal Lines,** 1966. Stainless steel, 50″ high (Study for commission, Kröller-Müller Museum). Collection the artist.

42. **Three Vertical, Two Horizontal Lines,** 1966. Stainless steel, 55″ high (Study for commission, Kröller-Müller Museum). Collection the artist.

43. **One Plane Horizontal,** 1966. Stainless steel, 40″×32″.

44. **N Lines Horizontal,** 1966. Stainless steel, 6′ long, 3′ wide, 2′ high.

45. **Etoile II,** 1966. Stainless steel, copper, brass, 7′ 10½″ wide*.

46. **Inverted Column,** 1966. Stainless steel, 36″ high. Collection Mrs. Harry Lynde Bradley, Milwaukee, Wisconsin*.

47. **Two Up, One Down—Contrapuntal,** 1966. Stainless steel 7′ 2″ high. Collection Mr. and Mrs. Bruce B. Dayton, Minneapolis, Minnesota*.

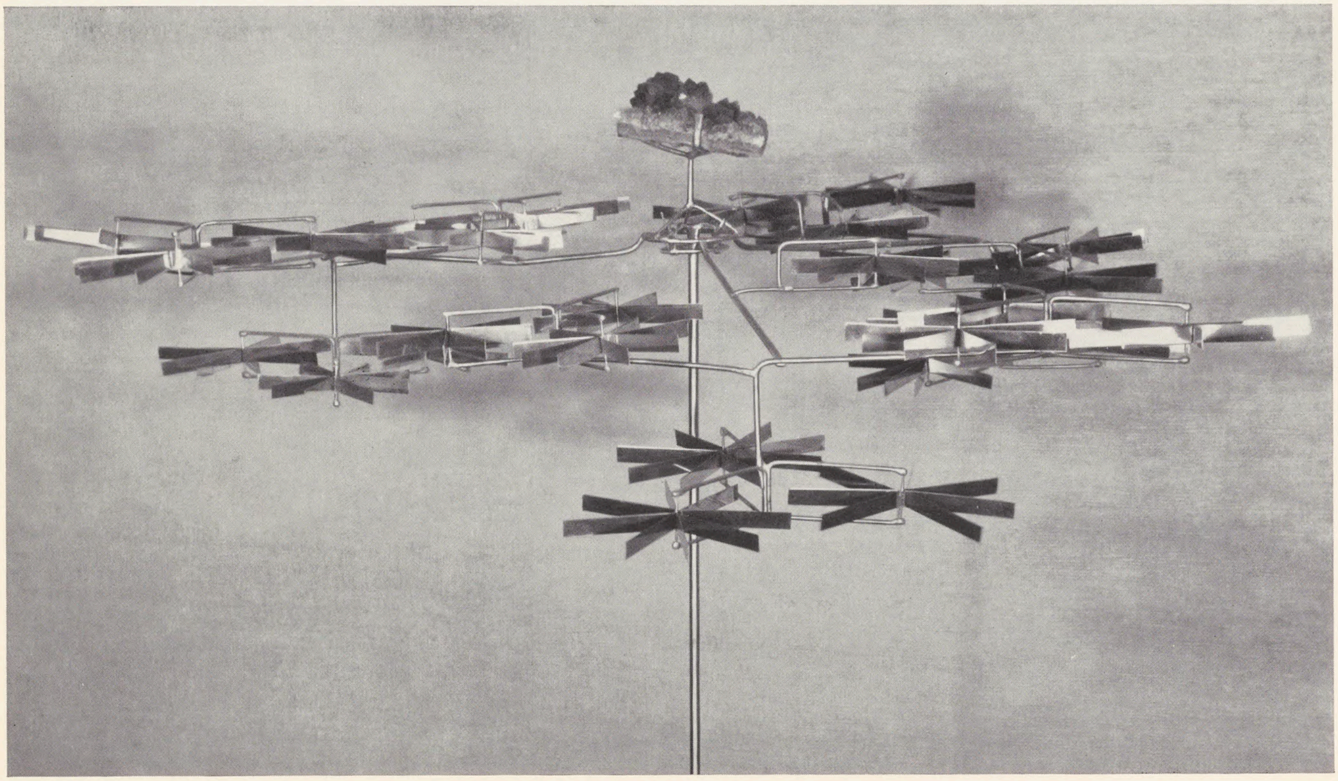
48. **Two Up, Two Down II,** 1966. Stainless steel, 50″ high. Collection Stuart Rickey.

49. **Three Red Lines,** 1966. Stainless steel and lacquer, 37′ high. The Joseph H. Hirshhorn Collection.

50. **Variations on a Theme of Two Lines,** 1966. Stainless steel, lines 24″ long. Collection the artist.

51. **Landscape V,** 1966. Stainless steel, 11′ wide.

52. **Peristyle III**—Project for an outdoor sculpture. Maquette, stainless steel, 39″ high.

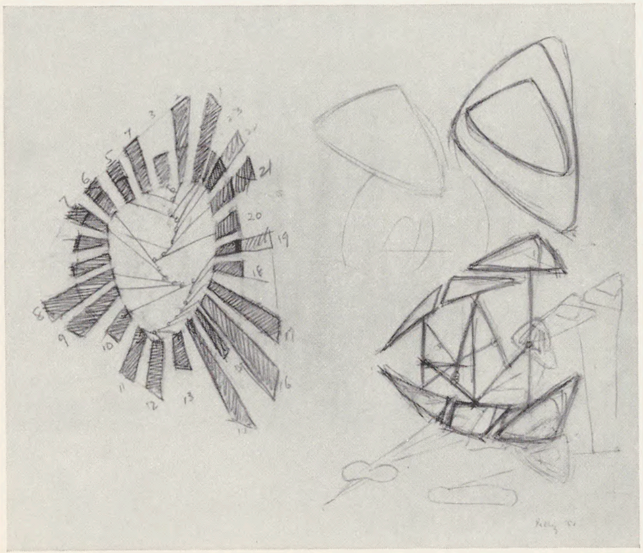


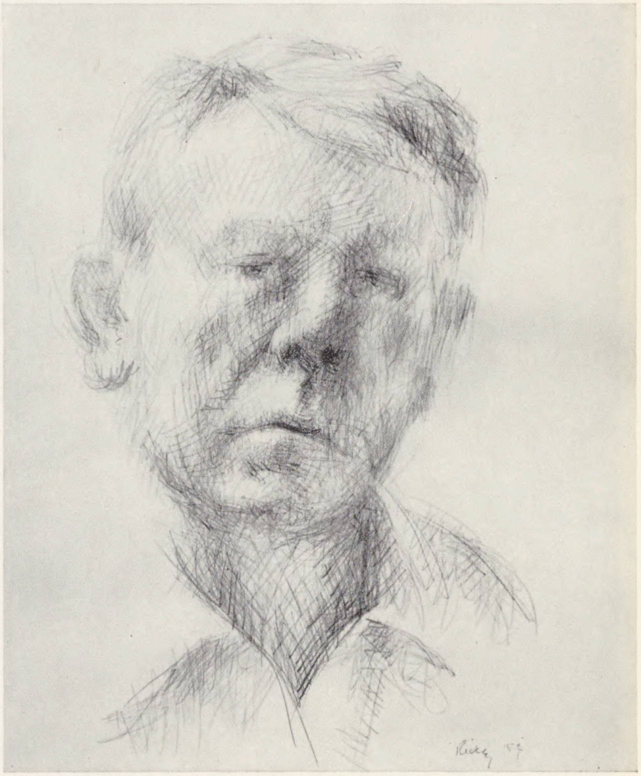
Drawings

(unless otherwise noted, collection the artist)

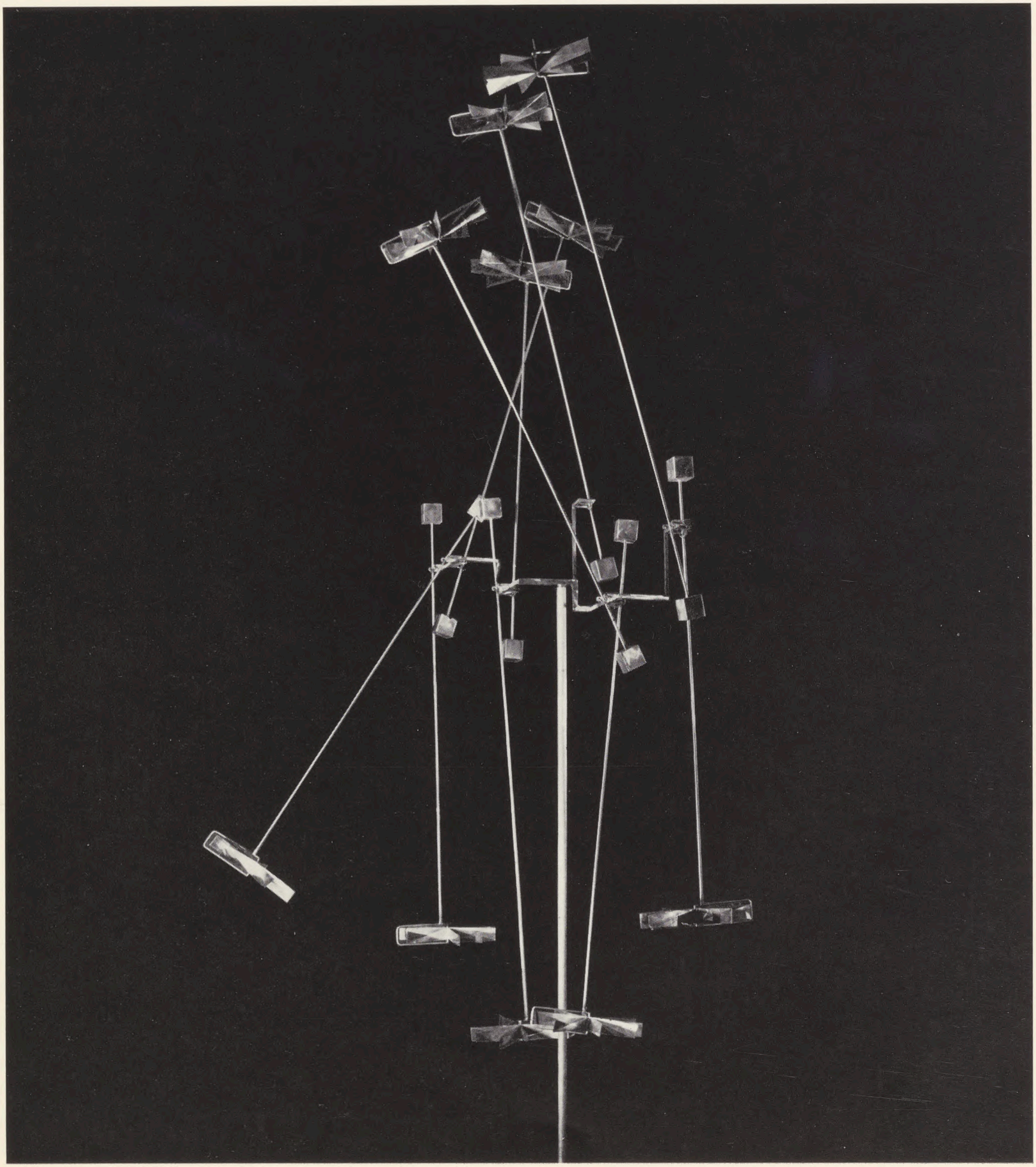
53. **Study for Roi Soleil,** 1951. Pencil, 13½″×16½″*.
54. **Little Machine I,** 1953. Pencil, 19″×24″.
55. **Fruit,** 1957. Pencil, 10¼″×14½″.
56. **Bouquet,** 1957. Pen, 6″×4″ (Sketch for silver hairpin).
57. **Self Portrait,** 1959. Pencil, 20″×14″*.
58. **Studies for Portrait of a Lady,** 1959. Pencil, 17½″×22½″.
59. **Shade Dappler,** Study for projected sculpture, 1960. Pen, 8″×11″.
60. **Study for Shade Dappler,** 1960. Pen, 7½″×9½″.
61. **Study for Shade Dappler,** 1960. Pen, 7½″×9½″.
62. **Bubble Chamber,** study for a relief, 1961. Pencil, 12¾″×18¾″.
63. **Study for Sedge I,** 1961. Pencil, 35½″×24¼″.
64. **Landscape,** study for chassis support, 1962. Pencil, 9″×11″.
65. **Study for Column,** 1962. Pen, 11″×8½″ (Commissioned by J. L. Hudson Company for Westland Center).
66. **Study for Bearings and Counterweights,** 1963. Pencil, crayon, 9½″×7½″.
67. **Tidal,** 1964. Pencil, 14¾″×24″.
68. **Study for Peristyle–4, 5, 6 Lines,** 1964. Pencil, pen, crayon, 18″×36″*.
69. **Study for Crucifera III,** 1964. Pencil, 13″×26½″. Collection The University of Massachusetts, Amherst, Massachusetts.
70. **Drawing of kinetic sculpture for Westland,** 1964. Pencil, 74″×41½″. Collection J. L. Hudson Company, Detroit, Michigan.
71. **Study for Three Lines,** 1964. Pencil, 8⅞″×3¾″. Collection Mr. and Mrs. Phillip A. Bruno, New York.
72. **Study for Crucifera IV,** 1965. Pen, 8″×10½″.
73. **Study of gimbals,** 1965. Pencil, 18¼″×8¼″.
74. **Study of a gimbal for Crucifera IV,** 1965. Pencil, 19″×9½″.
75. **Study for Two Vertical, Three Horizontal Lines,** 1966. Pencil, 18″×11″ (Kröller-Müller Commission).

Study for Roi Soleil, 1951. Pencil, 13½″×16½″.
Self Portrait, 1959. Pencil, 20″×14″.
◁ **Thirty Rotors and a Rock,** 1965. Stainless steel and amethyst, 29″ wide × 22″ high.





Ten Rotors, Ten Cubes, 1964–66. Stainless steel, 11′ high.



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Acknowledgements

In the preparation of this exhibition, we are indebted to those who have assisted with the many details concerning this survey of sixteen years of kinetic sculpture by George Rickey. Particularly, I wish to express thanks to Mr. George Staempfli and Mr. Phillip Bruno of the Staempfli Gallery. They have been most generous in assisting with many phases of this exhibition.

We are deeply indebted to the public and private lenders who have so graciously consented to lend their works to the Corcoran for this exhibition.

We are indebted also to Mr. Peter Selz, Director of The University Art Museum of the University of California, Berkeley, for his discerning essay.

The organization of this exhibition was carried out by Mr. Richard A. Madigan, Assistant Director of The Corcoran Gallery of Art, who is also responsible for the installation.

Finally, for their inspiring interest in the exibition, we owe a special debt of gratitude to Mr. and Mrs. Rickey. Without their enthusiastic and gracious cooperation this exhibition would not have been possible.

Hermann Warner Williams, Jr.

Photographs by John D. Schiff, Karl Obert, Günther Becker,
Ron Chamberlain, Hugh K. Miller.
Photograph of George Rickey by Nancy Astor.
Catalogue design by Kathleen Haven and Patricia Maka.
Printed in Switzerland by Stämpfli + Cie., Berne.